



The Art of Travel

MODULE C

PEOPLE AND LANDSCAPES

Module C: Representation and Texts

Elective 2: Representing People and Landscapes

The Rubric

This module requires students to explore various **representations** of events, personalities or **situations**. They evaluate **how medium of production, textual form, perspective and choice of language influence meaning**. The study develops students' understanding of the relationships between **representation and meaning**. Each elective in this module requires the study of one prescribed text offering a representation of an event, personality or situation. Students are also **required to supplement this study with texts of their own choosing** which provide a variety of representations of that event, personality or situation. These texts are to be drawn from a **variety of sources, in a range of genres and media**. Students explore the ways in which different media present information and ideas to understand how various textual forms and their media of production offer different versions and perspectives for a range of audiences and purposes. Students develop a range of imaginative, interpretive and analytical compositions that relate to different forms and media of representation. These compositions may be realised in a variety of forms and media.



Elective 2: Representing People and Landscapes

In this elective, students explore and **evaluate various representations of people and landscapes** in their prescribed text and other **related texts** of their own choosing. They consider the **ways in which texts represent the relationship between the lives of individuals or groups and real, remembered or imagined landscapes**. Students **analyse representations of people's experience of particular landscapes and their significance for the individual or society more broadly**. In their responding and composing, students develop their understanding of **how the relationship between various textual forms, media of production and language choices influences and shapes meaning**.

Understandings

You need to understand that:

- The relationship between representation and meaning is at the core of this Module.
- Acts of representation reflect a composer's context and their purpose in constructing the text.

- The way a composer represents people, situations and events reflects their perspective and will privilege and challenge/question values and beliefs
- Different textual forms and modes of production offer different versions and perspectives for a range of audiences and purposes.

The Act of Representation

The main focus of Module C is the act of representation. The act of the representation is the constructedness of a text: the deliberate media of production, form, structure and language choices made by a composer. Therefore, you need to consider the:

- Media of production, form and structure
- Language
- Reasons for these choices: purpose and perspective of the composer
- Mediated meaning

Verbs of representation

ascribe	codify	mediate	situate	illustrate
signify	embody	attribute	impute	position
manipulate	fashion	depict	symbolise	limn
delineate	portray	render	privilege	construct
transmit	impart	designate	elucidate	construe
emote	remonstrate	assert	assign	influence

Key questions

- Why do humans seek new landscapes and places to visit?
- How do texts represent the relationship between the lives of individuals or groups and real, remembered or imagined landscapes?
- What are people's experiences of particular landscapes and their significance for the individual or society?
- How does the relationship between various textual forms, media of production and language choices influence and shape meaning?
- How does de Botton represent how he and others relate and respond to the landscape?
- What is de Botton's purpose and perspective?

Feedback from the Marking Centre

- Stronger responses demonstrated a perceptive understanding of how composers use different ways to construct meaning and evoke responses through textual features and details.

- These responses presented a cohesive, focused and incisive thesis that dealt confidently and directly with the demands of the question.
- The analysis and evaluation of the textual evidence from the prescribed text – and text of own choosing – were used skillfully to consider how the unique act of representation in both texts evoked responses.
- The exploration of how the text's form, medium of production, language features and purpose shape meaning was seamlessly integrated and used to further the thesis

The Concept of Landscape

'Landscapes, then are not static, rather they are fluid constellations of meanings and knowings that shift as we move through them with our feet and eyes as well as our thoughts, worldviews and feelings. How we attribute meaning to landscapes depends on many factors including our cultural capital – our habitus' (Bourdieu, 1984).



'Landscape ' is never simply a natural space, a feature of the natural environment. Every landscape is the place where we establish our own human organization of space and time' (John B. Jackson).

The term comes from the Dutch word *landschap*, the name given to paintings of the countryside. We experience the landscape through our senses, but also through our imagination. We interpret what we see according to who we are and what we have experienced. Thus, the city might seem glamorous to a country visitor, but overcrowded and polluted to an urban dweller. Environmental psychologist Louise Chawla argues that experiencing landscape as place is valuable because it is sensory- rich, restorative, and character-forming.

Sense of place binds people to the landscapes in which they live. This grounding is established by individual and social practices in and through place (Malpas 1999). Landscapes are defined by people and are in turn defining in a dynamic and complex interaction.

Landscapes are complex phenomena. In addition to the assemblage of physical features on which geographers and others focused until the last thirty years or so, it is now widely accepted that landscapes reflect human activity and are imbued with cultural values. They combine elements of space and time, and represent political as well as social and cultural constructs. As they have evolved over time, and as human activity has changed, they have acquired many layers of meaning that can be analysed through historical, archaeological, geographical and sociological study.

John B. Jackson argues that the '*commonplace aspects of the contemporary landscape, the streets and houses and fields and places of work*' can tell us a great deal about history and society; about how we see ourselves and how we relate to the world.

Shaped by ideological discourse, landscapes can also be understood as texts susceptible to analysis by means similar to those in which literary and other texts are analysed. Poetry, prose, painting and film represent landscapes in different textual forms. The eye of each writer, painter or filmmaker selects and frames images in a singular way. Their views can become part of a society's image of itself, as they are reproduced or influence others.

Connection with familiar landscapes forms part of political and cultural identity, as people feel they *belong* to one place, one region, one country. This recognises that a cultural landscape is more than just the sum of its physical places; it is equally concerned with the spaces between places and how these are given meaning, as well as the documentary and oral history stories that are woven around both. The deeply social nature of relationships to place has always mediated people's understandings of their environment and their movements within it, and is a process which continues to inform the construction of people's social identity today. Landscape values accrue historically. Melissa Lucashenko reflects the Aboriginal Indigenous perspective of the land:

We see the world that white people see but we are also seeing a mythic landscape at the same time, and an historic landscape. White people see Rotary parks and headlands; we see sacred sites. And we are looking at bush food.' Aboriginal law and life originates in and is governed by the land.

The connection to land gives Aboriginal people their identity and a sense of belonging. Singer Galarrwuy Yunipingu stated '*The land is my backbone... I only stand straight, happy, proud and not ashamed about my colour because I still have land... I think of land as the history of my nation.*'

Travel and tourism activities are built around the quest for experience, and the experience of place and landscape is a core element of that quest. We see landscape through our existing mindsets, influenced in part by what we already know or expect, in part by the things which interest us most: history, vegetation, food and wine, visual arts, film, literature, spirituality, and so on. These different mindsets have a profound influence on the ways that travellers experience places.

Alain de Botton

Perspective

Alain de Botton is a critically acclaimed philosopher and author of many books on what he has described as ‘the philosophy of everyday life’. His text interweaves the experiences of travel with a keen sense of the significance of particular landscapes for human beings – both historically and in the present – mixing personal thought with insights of the past. Visit his website at <http://alaindebotton.com/>.



Intent

- He looks at travel through the eyes of those who have gone before to ask why we travel – an epistemological search for understanding. He stated that he writes *‘about the influence of places on our psychology; to write about beauty, why we want it, what it does to us’* and that what he *‘wanted to do was to cover certain feelings that we have in certain places, the psychology of places’*. De Botton stated
- As a philosopher and a humanist he is drawn to study humanity’s response to the landscape:
‘I wanted to write about the influence of places on our psychology. Having written about people, I now wanted to write about beauty - why we want it, what it does to us.’
- De Botton when interviewed about why he wrote the text stated *‘The Art of Travel is an attempt to tackle the curious business of travelling – why do we do it? What are we trying to get out of it?’*

Form and Media

- Multimodal, hybrid text with visual and verbal representations that blend the personal and the philosophical. Toolan (2001) a *‘intertextual and cross-genre clashings and mergings’*
- Critical and self-reflexive
- A dialectic between word and image
- Weaving together episodic narrative tales of travel, philosophical discourses and reflections on the art of travel
- Paintings provide a mediated cultural perspective on the landscape
- Stories of others provide a counterpoint to each chapter’s focus
- *‘de Botton is conscious of working with and against generic conventions to produce a type of writing that will mix “intimate experiences and more abstract reflections”; blend images, both literal and metaphoric, of the aesthetic endeavours and travel experiences of major writers and artists with his own*

meditations on and experiences of travel; and produce a work that is part travel guide, part guide to living.' (Doloughan, F. Narratives of Travel and the Travelling Concept of Narrative).

- *'The Art of Travel can be seen, then, as a site of interrogation of narrative and genre. De Botton relates a series of journeys taken by himself – to Barbados, to Amsterdam, to Madrid, to the Lake District, to the London Docklands, around Hammersmith – placing them in the context of journeys (both real and imagined) taken by others (writers, visual artists, and philosophers) before him. In this way, he creates a layering of experience, linking individual episodic tales of travel with previous narratives of travel and reflections on the art of travel. In addition, he presents a multimodal text consisting of both visual and verbal representations and mixes photographs, some of which have been taken by himself, with reproductions of paintings and drawings (notably by Edward Hopper, Van Gogh and Ruskin).'*' (Doloughan, F. Narratives of Travel and the Travelling Concept of Narrative).

Language

- Visceral and sensory imagery palpable
- Verbal cinema
- Self-reflexive, honest and mocking
- Intimacy of the first person
- Collective pronoun invites reader to remember their travels
- Intertextual links and allusions

Essays

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the relationship between representation and meaning
- organise, develop and express ideas using language appropriate to audience, purpose and form

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- 'To what extent has textual form shaped your understanding of the relationship between people and landscapes?'
In your response, make detailed reference to *The Art of Travel* and at least ONE other related text of your own choosing.
 - 'Representations of individual's experiences of travel in particular landscapes remind us that we cannot escape the self.'
To what extent has *The Art of Travel* and at least ONE text of your own choosing represented the individual's desire for escape in the landscape?
 - 'Analyse how the representation of the relationship between the lives of individuals and real, imagined or remembered landscapes leads us to a greater awareness of the complexity of human attitudes and behaviour.'
In your response, make detailed reference to *The Art of Travel* and at least ONE other related text of your own choosing.

- 'Analyse and evaluate how the acts of representation, such as the choice of textual forms, features and language, shape meaning and influence the reader's relationship with the landscape in *The Art of Travel* and at least two other related materials.'

Texts of Own Choosing

Your texts of own choosing are the discriminators so choose wisely!

Prose and non-fiction

- Alistair MacLeod – *No Great Mischief*
- AD Miller – *Snowdrops*
- Paul Theroux – *The Great Railway Bazaar*
- Lloyd Jones - *Mr Pip*
- Graham Greene - *The Quiet American*
- Tim Winton - *The Riders*
- Jhumpa Lahiri - *The Interpreter of Maladies*
- Gail Jones - *Five Bells*
- Mark Twain - *The Adventures of Huckleberry Finn*
- Anthony Doerr – *All the Light We Cannot See*
- Favel Parrett - *Past the Shallows*
- Colum McCann - *Let the Great World Spin* or *Transatlantic*
- Kate Grenville - *The Secret River*
- Michelle De Krester - *Questions of Travel*
- E.M Forster - *A Room with a View*
- Jack Kerouac – *On the Road*
- John Steinbeck - *Travels with Charley: In Search of America*
- Andrew X. Pham - *Catfish and Mandala: A Two-Wheeled Voyage Through the Landscape and Memory of Vietnam*
- Ernest Hemingway - *The Sun Also Rises*
- Cormac McCarthy - *The Road*
- Richard Flanagan – *Death of a River Guide* or *The Narrow Road to the Deep North*
- Barbara Kingsolver - *The Lacuna* or *The Poisonwood Bible*
- David Malouf - *Remembering Babylon* or *Johnno*
- Christos Tsiolkas – *The Slap*
- Tim Winton – *Dirt Music*
- Richard Flanagan – *The Road to the Deep North* or *Death of a River Guide*
- Pico Iyer – *The Art of Stillness: Adventures in Going Nowhere*
- J.M Coetzee – *Disgrace*
- Henry David Thoreau – *Walden*
- Annie Dillard - *Pilgrim at Tinker Creek*
- Michael Ondaatje – *Anil's Ghost* or *The English Patient*
- David Foster Wallace - *A Supposedly Fun Thing I'll Never Do Again: Essays and Arguments*

Poetry

- 'At Mornington' or 'Estuary' or 'Last Meeting' by Gwen Harwood
- Emily Dickinson's poetry
- Keats' poetry
- 'Return to the Green Country' by Antigone Kefala
- 'In Praise of Sandstone' by John Tranter
- 'Storm Over Sydney' by John Tranter
- 'The Night Watch for England' by Edward Shanks
- 'Wife in London' by Thomas Hardy
- 'A thing of Beauty' by John Keats
- 'Song for Exile in Australia' by Ouyang Yu
- 'Australia' by A.D. Hope
- 'Beside the Sea' by David Malouf
- 'Silence of the Trees' – David Campbell
- 'A Letter from Li Po' – Conrad Aiken - http://www.poetrysoup.com/famous/poem/2352/a_letter_from_li_po
- 'Ulysses' by Alfred Lord Tennyson - <http://www.poetrysoup.com/famous/poem/3484/ulysses>
- 'Travel' by Edna St Vincent Millay - <http://www.poetrysoup.com/famous/poem/7547/travel>

Short Stories

- Tim Winton – stories from *The Turning*
- Jhumpa Lahiri – stories from *Interpreter of Maladies* or *Uncustomed Earth*
- Alice Munroe's 'To Reach Japan' or 'The Train'
- Tim Hannigan's 'The Place of White Wood'
- Alistair Macleod "The Boat" - <http://hrsbstaff.ednet.ns.ca/twatson/TheBoat.pdf>
- Nam Le – "The Boat"
- Anthony Doerr – stories from *Memory Wall*
- Collum McCann – stories from *Everything in this country must*

Films and Documentaries

- *A Room with a View*
- *No Country for Old Men*
- *The Road*
- *Hemingway Adventure* (Michael Palin)
- *Wild*
- *The Quiet American*
- *Tracks*
- *Casablanca*
- *Chinatown*
- *Midnight in Paris*
- ABC's *The Secret River*
- *Picnic at Hanging Rock*
- *Ten Canoes*
- *Beneath Clouds*

Art

- Arthur Streeton
- Russell Drysdale
- Van Gogh
- Paul Gauguin
- Tom Roberts
- Rousseau
- Sydney Nolan

Online articles and websites

- The Art of Arriving – Rebecca Solnit -
<http://blog.longreads.com/2014/10/15/the-art-of-arrival/>
- Snowfall: The Avalanche at Tunnel Creek -
<http://www.nytimes.com/projects/2012/snow-fall/#/?part=tunnel-creek>
- Nam Le's "The Boat" – multimodal online version -
<http://www.sbs.com.au/theboat/>

Representation of the relationship between people and landscape – Key quotes

Ideas	Textual references
<p>How we relate to the landscape depends on our mindset and expectations</p> <ul style="list-style-type: none"> ▪ An individual's values, attitudes and beliefs can shape their connection to a landscape ▪ Travel is a mindset requiring receptivity and the ability to see anew. ▪ The response to a landscape reveals as much about the beholder as it does about the landscape itself. ▪ Expectations can be crushed by reality. ▪ How we respond to landscape is mediated by culture. ▪ How we respond to landscapes can be determined by our emotions. ▪ Complacency and familiarity result in myopia and can breed contempt and apathy. ▪ Habitus can blind us to the wonder and beauty of a landscape. ▪ If we are to truly appreciate and understand a landscape we need to challenge our mindset. ▪ Our responses to the landscape can be shaped by the expectations of others. 	<ul style="list-style-type: none"> ▪ <i>'We have become habituated and therefore blind.'</i> ▪ <i>'the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.'</i> (De Maistre's assertion) ▪ <i>'I had inadvertently brought myself to the island.'</i> ▪ <i>'My body and mind were to prove temperamental accomplices in the mission of appreciating my destination.'</i> ▪ <i>'we temper our curiosity to fit in with the expectations.'</i> ▪ <i>'I was to discover an unexpected continuity between the melancholic self I had been at home and the person I was to be on the island, a continuity quite at odds with the radical discontinuity in the landscape and climate, where the very air seemed to be made of a different and sweeter substance.'</i> ▪ <i>'My mood refused to be lifted by any external prop; it even felt insulted by the perfection of the weather and the prospect of the beach-side barbecue scheduled for that evening.'</i> ▪ <i>'We saw stars And waves; we saw sand too; And, despite many crises and unforeseen disasters We were often bored, just as we are here.'</i> (Baudelaire) ▪ <i>'They had fallen into the habit of considering their universe to be boring – and it had duly fallen into line with their expectations.'</i> ▪ <i>'I tried to reverse the process of habituation...to look around me as though I had never been in this place before. And slowly my travels began to bear fruit.'</i> ▪ <i>'...de Maistre was gently nudging us to try, before taking off for different hemispheres, to notice what we have already seen.'</i> ▪ <i>'Our responses to the world are crucially moulded by whom we are with, we temper our curiosity to fit in with the expectations of others.'</i>
<p>Our curiosity drives us to seek and understand new landscapes</p>	<ul style="list-style-type: none"> ▪ <i>'But can you really forbid a man from harbouring a desire to know and embrace everything which surrounds him?'</i>

<p>Our imagination shapes how respond to landscapes</p> <ul style="list-style-type: none"> ▪ Our imagination is culturally and textually mediated ▪ Landscapes and nature can provide a moral insights and education for individuals ▪ The imagination is selective; omitting and compressing, thereby both simplifying and intensifying our experience of reality. ▪ Our imagined vision of a landscape may not reflect the reality of the landscape. 	<ul style="list-style-type: none"> ▪ Humboldt travelled and explored Spain spurred on by curiosity. ▪ <i>‘we may best be able to inhabit a place when we are not faced with the additional challenge of having to be there.’</i> ▪ <i>‘The imagination could provide a more-than-adequate substitute for the vulgar reality of actual experience.’</i> ▪ <i>‘the reality of travel is not what we anticipate’</i>
<p>Philosophy and art have the ability to enhance our connection to and appreciation of landscapes.</p> <ul style="list-style-type: none"> ▪ The artist fuels how we imagine a landscape. ▪ An artist can enable us to truly see and appreciate a landscape. ▪ Art enables us to truly see the landscape and all of its details. 	<ul style="list-style-type: none"> ▪ <i>‘He (Wordsworth) invited his readers to abandon their usual perspectives and to consider for a time how the world might look through their (animals’) eyes, to shuttle between the human and natural perspective.’</i> ▪ <i>‘Wordsworth had urged us to travel through landscapes to feel emotions that would benefit our souls.’</i> ▪ <i>‘...artists could paint a portion of the world and in consequence open the eyes of others to it.’</i> (Van Gogh) ▪ <i>‘It was for Van Gogh the mark of every great painter to allow us to see certain aspects of the world more clearly.’</i> (Van Gogh was critical of realistic paintings as he asserted that they did not capture the essence of a landscape.) ▪ <i>‘Everywhere I looked, I could see primary colours in contrast.’</i> (Van Gogh’s legacy) ▪ <i>‘I had seen many oaks in my life, but only after an hour spent drawing on in Langdale valley...did I begin to appreciate, and remember their identity.’</i> ▪ <i>‘...drawing could teach us to see: to notice rather than to look. In the process of re-creating with our own hand what lies before our eyes, we seem naturally to move from a position of observing beauty in a loose way to one where we acquire a deep understanding of its constituent parts and hence more secure memories of it.’</i> (Influenced by Ruskin)

Landscapes have the power to rejuvenate and inspire individuals, promoting new insights and ways of thinking

- Landscapes have the power to inspire us and fuel our imagination.
- Landscapes remind humanity of their insignificance and vulnerability.
- Landscapes can be restorative and healing, providing solace and respite.
- Travel through different landscapes can provide time for introspection.
- Being in a new place can reinvigorate and renew us.
- Humanity tries to search for happiness in different landscapes but does not always find it.

- *‘a sense of the sublime’*
- *‘A landscape could arouse the sublime only when it suggested power...’*
(Addison, Gray, Cole and Emmerson)
- *‘Our lives are not the measure of all things: consider sublime places for a reminder of human insignificance and frailty.’*
- *‘...but it is the vast spaces of nature that perhaps provide us with the finest, the most respectful reminder of all that exceeds us.’*
- *‘The landscapes offered them an emotional connection to a greater power...’*
- *‘Sublime landscapes, through their grandeur and power, retain a symbolic role in bringing us to accept without bitterness or lamentation the obstacles we cannot overcome and events we cannot make sense of.’*
- *‘Human life is as overwhelming, but it is the vast spaces of nature that perhaps provide us with the finest, the most respectful reminder of all that exceeds us. If we spend time in them, they may help us to accept more graciously the great unfathomable events that molest our lives and will inevitably return us to dust.’*
- *‘this direct contact with the earth brought with it a sense of freedom and expansiveness’*
- *‘... these isolated places offer us a material setting for an alternative to the selfish ease, the habits and confinement of the ordinary, rooted world.’*
- *‘few activities reveal as much about the dynamics of this quest (for happiness) – in all its ardour and paradoxes – than our travels.’*
- *‘Introspective reflections which are liable to stall are helped along by the flow of landscape’.*
- *‘It is not necessarily at home that we best encounter our true selves...the domestic setting keeps us tethered to the person we are in ordinary life but who may not be who we essentially are.’*
- *‘we might return from our journeys with a collection of small, unfeted but life-enhancing thoughts.’*
- *‘city dwellers began to travel in great numbers through the countryside in an attempt to restore health to their bodies, and more importantly, to the souls.’*
- *‘The poet (Wordsworth) proposed that Nature...was an indispensable corrective to the psychological damage inflicted by city life.’*

	<ul style="list-style-type: none"> ▪ <i>...(Nature) can so inform The mind that is within us, so impress With quiet tenderness and beauty, and so feed With lofty thoughts'</i> (Wordsworth) ▪ <i>'The gift is yours... Ye winds and sounding cataracts!'</i> (Wordsworth) ▪ <i>'Wordsworth enjoyed sitting beneath oaks, listening to the rain or watching sunbeams fracture across their leaves.'</i> ▪ <i>'Natural scenes have the power to suggest certain values to us – oaks dignity, pines resolution, lakes calm – and, in unobtrusive ways, may therefore act as inspirations to virtue.'</i> (Reflecting Wordsworth's philosophy) ▪ <i>'These trees provided a ledge against which I could rest my thoughts, they protected me from the eddies of anxieties and, in a small way that afternoon, contributed a reason to be alive.'</i> ▪ <i>'... that in vacant or in pensive moods, in traffic in the city's 'turbulent world', we may also draw on images of our travels through nature, images of a group of trees or a spread of daffodils on the shores of a lake, and with their help blunt a little the forces of 'enmity and low desires'.'</i> (Legacy of Wordsworth) ▪ <i>'There was much beauty on my travels.'</i>
How we respond to landscapes can be shaped determined by our senses and emotions	<ul style="list-style-type: none"> ▪ <i>I'm constantly reminded of the difference there can be between experiencing something with one's senses open or closed. It's really the difference between looking at things like an artist and like an ordinary person.'</i> ▪ <i>'The really precious things are thought and sight.'</i>
We use travel to different places to escape the tediousness and dilemmas of our lives only to find that when we return nothing has changed. <ul style="list-style-type: none"> ▪ Travelling to different landscapes as a means of escape but we cannot escape ourselves ▪ <i>'Unfortunately, I had brought something else that risked clouding my appreciation of my surroundings; my entire mind.'</i> -(Interview with de Botton – 	<ul style="list-style-type: none"> ▪ <i>'The sole cause of man's unhappiness is that he does not know how to stay quietly in his room.'</i> (Pascal) ▪ <i>'I was to discover an unexpected continuity between the melancholic self I had been at home and the person I was to be on the island'</i> ▪ <i>'Carriage take me with you! Ship, steal me away from here! Take me far, far away. Here the mud is made of our tears! (Baudelaire)</i> ▪ <i>'Below us are enemies and colleagues, the sites of our terrors and griefs; all of them now infinitesimal scratches on the earth.'</i> ▪ <i>'we implicitly feel that these isolated places offer us a material setting for an</i>

<p>http://www.penguinrandomhouse.com/books/38360/the-art-of-travel-by-alain-de-botton/)</p> <ul style="list-style-type: none"> ▪ <i>'when we look at pictures of places we want to go and see (and imagine how happy we would be if only we were there), we are prone to forget one crucial thing: that we will have to take ourselves along with us.'</i> (Interview with de Botton – http://www.penguinrandomhouse.com/books/38360/the-art-of-travel-by-alain-de-botton/) ▪ We search for beauty in landscapes. 	<p><i>alternative to the selfish ease, the habits and confinement of the ordinary rooted world.'</i> (References to Hopper's paintings and travel in trains, planes, etc)</p> <ul style="list-style-type: none"> ▪ <i>'What we find exotic abroad may be what we hunger for in vain at home.'</i> (Exploration of Flaubert's fascination with the exotic in Egypt) ▪ <i>'My motive was simple and hedonistic: I was looking for beauty.'</i>
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